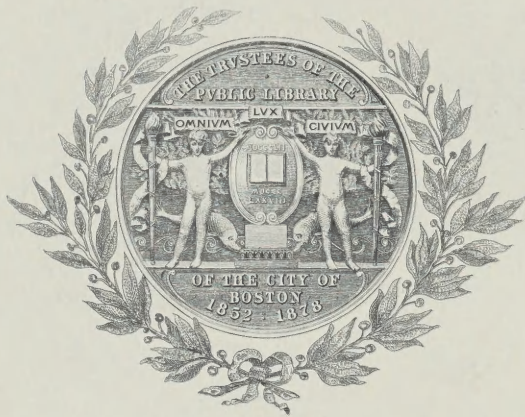




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MING AND CH'ING PORCELAINS

MING AND CH'ING PORCELAINS

A SHORT TREATISE CONCERNING
SOME DATED SPECIMENS TOGETHER
WITH SOME ACCOUNT OF THEIR
DISTINGUISHING FEATURES

BY
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WITH A FOREWORD BY
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FOREWORD

MING OR EIGHTEENTH CENTURY? That is a question which collectors often ask themselves when handling a specimen with a Ming *nien-bao*, and never does the question become more insistent and more baffling than in the case of certain small pieces—saucers, bowls, and the like—many of which are covered with a yellow glaze.

We can only arrive at definite criteria for judgment by close and careful comparison and examination of as many specimens as possible of kindred nature.

Two years ago Messrs. Bluett organised an exhibition to which specimens were contributed by themselves and by many collectors. Wherever possible specimens with a Ming *nien-bao* were confronted with specimens of a similar type of decoration with a Ch'ing *nien-bao*.

At the invitation of Messrs. Bluett a meeting of collectors and students of Chinese ceramics was held in their rooms, and the specimens were examined and discussed, and other more informal exchanges of views took place.

It was not to be expected that all doubts and questions would be resolved but I think that a clear step forward was made in establishing certain criteria.

I would specially stress one conclusion that is indicated more

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than once in the Catalogue: namely, that a Ch'ing piece may show one or perhaps even two of what appear to be in the main Ming characteristics, but no Ch'ing piece will show *all* the Ming characteristics; and conversely a Ming piece may for some reason or other be without one of the usual Ming characteristics, but it should show all the others.

The thanks of all serious students of Chinese ceramics are due to Messrs. Bluett for having organised the exhibition, and now for publishing this little Treatise and Catalogue.

GEORGE EUMORFOPOULOS.



PREFACE

THE official list of porcelains produced at the Imperial factory during the reign of Yung Chêng (1723-1736) makes mention of some fifty-seven varieties of decorated and undecorated porcelain. This list was compiled by Hsieh Min, governor of the province of Kiangsi from 1729 to 1732 and, as the translator points out, it affords an invaluable description of the porcelain made at that period. Reproductions of specimens and types from the earlier periods including copies of Sung pieces as well as of those made during the reigns of some of the Ming emperors, were expressly ordered. It may be assumed that original examples of all the earlier types copied were in existence when the command for their reproduction was issued, and it is reasonable to suppose that specimens of, at any rate, some of the originals as well as the corresponding reproductions are to be found to-day.

A careful search amongst some of the most comprehensive private collections of Chinese porcelain in this country resulted in the display of an interesting loan collection comprising eleven categories. In each category there were included examples of undoubted Ch'ing origin as well as at least one specimen of a similar type which was tentatively assigned to the Ming period.

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The following classes were represented in the sixty specimens exhibited:

- I. Porcelain with cobalt blue decoration. (42)
- II. Porcelain with egg yellow glaze. (31)
- III. Porcelain with chiselled design glazed green on a yellow ground. (30)
- IV. Porcelain painted with underglaze blue design and over-glaze yellow.
- V. Porcelain with deep blue glaze. (8)
- VI. Porcelain with turquoise blue glaze. (21)
- VII. Porcelain with copper red glaze. (7)
- VIII. Porcelain with iron red glaze. (35)
- IX. Porcelain with iron red decoration. (36)
- X. Porcelain with chiselled design glazed green on a white ground.
- XI. Porcelain with polychrome decoration. (25/26)

Several of the above mentioned classes are described by Hsieh Min and may be easily identified by reference to his list. The number in brackets corresponds to the number of the category in Bushell's translation.

In the catalogue which follows some care has been taken to describe in detail the essential and distinctive technical features of the specimens and the illustrations have been chosen, as far as possible, to represent these features as well as to indicate form and decoration.

The production of the catalogue was made possible by those

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collectors who were kind enough to lend their specimens for exhibition and who allowed the compilers every facility for study. A list of these gentlemen appears on another page. Grateful acknowledgement is also due to Sir Herbert Jackson, K.B.E., for his assistance in reading the section dealing with paste composition; to Mr. W. G. H. Larcombe of the Old Crown Derby China Factory for much useful information in connection with manufacturing processes; to Mr. Stephen Winkworth for defraying the cost of the photographs of specimens; to Mr. Howard Paget for supplying the technical illustrations; to Professor C. G. Seligman for reading the typescript of the introductory portion, and to my brother for advice and assistance throughout.

E. E. B.



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THE authenticity and approximate date of many types and varieties of old Chinese porcelain have been established beyond any reasonable doubt. Excavations on the sites of ancient kilns, the preservation of relics from historical buildings, the dating of a vase or bowl from the fully authenticated mount with which it is embellished, the salving of specimens and fragments from historic wrecks—these are a few of the means by which evidence of age is established; and comparison of examples of given types with such “documents” usually supplies the required information. But, side by side with those classes of porcelain the approximate date of whose manufacture cannot be called in question, is an array of types whose age can only be determined by intelligent inference; the evidence of their authenticity or, at any rate, of their precise period is intrinsic rather than extrinsic. He who would assign dates to individual specimens of such porcelain must walk warily and no available data, literary, artistic or technical, should be overlooked when attempting to arrive at a conclusion.

It is to this class, or rather to a certain section of it, that attention has been directed by the exhibition of which the catalogue in the second portion of this book is a record. The greater portion of the

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objects described consists of plates and bowls—parts of table services—and the fact that many of them are coloured yellow, the use of which was an Imperial prerogative, and that where they are decorated the five-clawed dragon is constantly in evidence, indicate that they were intended for use in the Emperor's household. The large preponderance of food utensils—plates, saucers, and bowls—is readily understood when we read of the huge orders for such utensils which were issued annually at the command of the Emperor. From the Fou-liang-hsien Chih we learn that in the year 1544 no less than 1,340 sets of table services were ordered; each set consisted of twenty-seven pieces and comprised fruit dishes, food dishes, bowls, vegetable dishes, tea cups, etc., while in the years 1546 and 1554 orders of similar magnitude were sent to the factory. Although figures giving the output of the Imperial factory during the earlier reigns of the dynasty do not appear to be available there is reason to believe that porcelain in considerable quantities was constantly in demand for the Emperor's household and early in the reign of Chên Tê (A.D. 1506-1521) it was found necessary to establish a factory for the exclusive fabrication of Imperial ware. The output of the Ming kilns must have been enormous and, seeing that we possess a comparatively large number of fully authenticated Ming specimens of other types, it would be surprising indeed if the Imperial table services had not survived in even larger quantities. Further, the fact that porcelain made for Imperial use was not allowed to circulate beyond the confines of the Palace would serve to ensure the preservation of a large proportion of it. In short there would appear to be no doubt that a great many pieces of Imperial porcelain

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of all periods, from the Ming dynasty onwards, must be in existence to-day.

Assuming, then, that we have before us a class of porcelains, the antiquity of which is not in question though the exact date, within a couple of hundred years or so, remains uncertain, it may be useful to consider what available data should serve as bases for some tentative attributions; what evidence inherent in the pieces themselves may legitimately be used to guide the student in fixing their date.

The features which distinguish porcelains of different epochs may be grouped under two general headings—the æsthetic and the technical; in the one we observe from period to period clear and definite changes in the impulse of the artist, and in the other we see variations in the practice of the craftsman. Under the æsthetic heading form, decoration and, to some extent, colour will be considered; under the technical the nature and quality of the clay employed, the character of the glaze and the manner of its application as well as methods of potting with special reference to the modelling of the foot, the treatment of the foot rim and the form of the base.

Form, in ceramic art, is perhaps the most useful indication of the probable date of an object. In China a certain clearly defined set of pottery shapes was in vogue during the Han period (206 B.C.—A.D. 220); the succeeding periods Wei and T'ang (A.D. 220—A.D. 906) evolved a completely different set of forms many, no doubt, influenced by the ideals of their predecessors but still very clearly distinct: again, the pottery forms of the fourteenth century

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might well have been invented by the people of another nation (to some extent, they were) and so with the Manchus and the several periods of their dynasty, ceramic form is constantly found to vary with the changing æsthetic ideals of the time. Thus it is possible so far, at any rate, as vases and figure models are concerned, to adduce some evidence of period from their general shape or form. It may be urged that in plastic art this is surely one of the easiest and most obvious features for the copyist to concentrate upon. This may not be gainsaid but in actual fact there is very little evidence to show that the Chinese potter succeeded in making really faithful copies of earlier *forms*. More often than not his effect is spoilt and his copy fails by the neglect of some seemingly unimportant detail such as the depth, width, or thickness of a lip flange, the modelling of the features of some human or animal form, or even one of the curves in the body of a vessel or vase. Unfortunately, owing to the restricted scope of the collection under review—the objects comprising it are nearly all saucers, bowls, or dishes—these considerations have little application for our present purpose. Where variations in form are noted they are found to be, in most instances, changes consequent upon development of the potter's methods, some alteration in the practice of the craftsman.

Determination of date by reference to decoration depends in the main upon historical information. With the knowledge that certain types of porcelain were made for export to Persia, Siam, and other Eastern countries during the sixteenth and seventeenth centuries and, from the seventeenth century onward, to Europe, it is

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possible to discern patterns and designs invented to suit the taste of China's customers. Such porcelain may usually be dated without difficulty. But there is another, and for our immediate purpose, a more important respect in which the ceramic artist proclaims the period in which he worked. Observation and a careful study of the decorative art of the Chinese potter reveals a distinct quality or character in each of the several periods. For example the prevalent mode of the Han potter is a bold and vigorous realism; the Sung artist shows a marked preference for floral form and decoration, while the Ming, although borrowing largely from his predecessors, is noted in the main for his remarkable development of the painting of symbolic and legendary subjects. Throughout all, however, certain decorative *motifs* and symbolic forms were maintained, some from a very early date. The most notable of these is the dragon. This benevolent monster, the spirit of the waters dwelling among the clouds controlling the fertilizing rain and supplicated by all at times of drought or flood, was represented in the carving and decorative ornament of the Chinese some centuries before the commencement of the Christian era. In a people so essentially agricultural as the Chinese a being with such powers and attributes must needs inspire reverence, and the dragon came in time to symbolise Imperial power and good government by officials. His representation with five claws to each of his four feet was reserved for objects in the Emperor's household and, as an Imperial device, for the clothing of the Emperor himself.

But, although the dragon has been for over two thousand years

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and is, even to-day, one of the most favoured mythical conceptions of the Chinese, the form of his representation has undergone, in process of time, considerable change. The dragon of the Ming is hardly recognisable as the same monster who inspired his devotees in the great jade carving period of the Han dynasty; Manchu artists of the seventeenth century introduced a definite change of form, and the later Ch'ings, in their decorative schemes, modified still further both form and attitude. Thus, dragon decorated porcelain affords a useful clue to assist the student to determine its age. But this clue is only contributory and, failing confirmation in other directions, cannot be regarded as conclusive evidence of period for, as in every other kind of research connected with period identification and authenticity, the copyist has always to be taken into account.

Reproduction by the Chinese potter of earlier examples and types does not appear to have been regarded by the connoisseur in the light of reprehensible forgery but rather as a matter of skilful, perhaps even meritorious, achievement.¹ Passages from early records quoted in the *Tao Shuo* seem to lend colour to this belief. But more convincing evidence is found in the comparatively

¹ During the Mongol Yuan Dynasty (A.D. 1280-1367), a worker in gold named P'eng Chun-pao made, in imitation of Ting-chou porcelain, pieces of perfect shape contracted at the waist. This is called after him P'eng porcelain, and it was known at the time as New Ting-chou porcelain. . . . Again the *Po wu yao lan* says that the new imitations of Ting-chou porcelain . . . were not inferior to the productions of the Ting-chou potters, so that they might even be mistaken for genuine pieces, the best being early pieces of the manufacture of Chou Tan-ch'uan.

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frequent appearance of obvious, yet more or less faithful, copies of earlier specimens bearing the mark of the period in which the copyist worked. It is in these reproductions that the eye of the student and connoisseur can detect the essential inferiority of the work of the imitator, the lack of vigour in the drawing, the faltering and uncertain line. Comparison of these with similar specimens bearing a spurious date mark renders the task of period definition less difficult. In this connection we would draw special attention to a most instructive series of dragon decorated bowls and dishes, illustrated and described in the catalogue (Nos. 46-51). The bowl and saucers (Nos. 52-54) painted with fishes serve equally well to illustrate the point.

Glaze colour and the colours of enamels employed in decoration have some bearing on this study, but certain deviations from the general practice, occasionally found on pieces which exhibit every other feature of the family to which they belong, render it difficult to define qualities which, taken by themselves, should serve as reliable guides in date attribution. For example the overglaze red of the Ming, whether used in decorative design or for whole colour treatment is almost invariably of a deep, full tomato-red tint, whereas the later *rouge de fer* and coral red are usually paler with just a suggestion of orange in them. But specimens are sometimes seen whose drawing and potting technique proclaim their Ming origin, while their red colour is much more nearly allied to that used by the Ch'ing potters. Again, the colour of the yellow glaze considered by itself is not always a reliable indication of period. Of those specimens which have come under observation it may be said

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that, generally speaking and subject to some reservation, dishes and bowls bearing the Hung Chih mark are distinguished by a certain paleness or delicacy of tint, that those with the Chêng Tê date mark are of a deep egg-yellow, and that many of the dishes marked Chia Ching have a glaze which may be described as finely mottled. Variations in this glaze colour exhibited on pieces bearing other period marks, either Ming or Ch'ing, does not call for special note and, with the exception of the canary or primrose-yellow—a colour associated almost exclusively with small pieces of eighteenth century date—the particular shade of yellow does not appear to be a useful indication of date so far, at any rate, as post-Ming porcelain is concerned.

Blue glaze, as distinct from the well-known underglaze blue, varies considerably in shade and texture. The fine rich translucent glaze which seems to have originated during the reign of Chia Ching is, perhaps, the most representative of any of the blues produced during the Ming period. A splendid example of the type is in the Victoria and Albert Museum. It is a large dish, the paste incised with a freely drawn design of cranes in flight, the upper and under sides, including the base covered with a clear, translucent indigo tinted glaze. The base bears the *nien-hao* of Chia Ching incised in the paste. Belonging to the same family and very similar in colour and treatment is the saucer No. 28, described later. Actual copies of this particular type have not come under our observation and it is doubtful whether the use of this glaze was continued after the Mings; development of taste seems rather to have been in the direction of the purple or aubergine, the well-

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known manganese blue of the later seventeenth and eighteenth century. This progression was well seen in the specimens exhibited and now described, the rare dish No. 29 serving as an excellent link between Ming and Ch'ing. This piece is clearly transitional both in colour and decorative treatment and combines features common to the Ming and later Ch'ing. Its colour is indigo with a definite tinge of purple. The prevalent tint of the translucent dark blue glaze of the K'ang Hsi, Yung Chêng, and Ch'ien Lung periods would be more accurately described as deep purple. It often covers an incised design of dragons and, although differing considerably from the original, this glaze seems to be the natural descendant of the Chia Ching blue described above.

Turning to the manufacturing processes employed by the Chinese potter and to the composition of the paste used in different periods we find ourselves hampered by the sparseness of literary data prior to the appearance of the d'Entrecolles letters. If comparative formulæ of the paste composition of Ming and Ch'ing porcelains were available, separation of specimens into their correct period groups would be greatly simplified. Brinkley asserts that there is no means of determining whether the processes in vogue during these two dynasties differed from each other or, if so, in what the difference consisted. But the examination of a large number of specimens of each period leaves the conviction that there must have been differences either in paste composition or in methods of manufacture, perhaps in both.

The most obvious and easily recognised of these variations is that exhibited on the bases and exposed paste in the foot rims

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of vases and dishes. There seems to be no doubt that the iron content in the clay of *most* Ming specimens is greater than that in *most* Ch'ing porcelain. Evidence of this is seen in the appearance of uncovered portions of the paste to which the fire has had access, principally at the foot rim. Where iron oxide is present in appreciable quantities the paste has a reddish brown colour usually with a faint gloss. The glazed portion of the base of such porcelains is almost invariably of a greyish blue tint—another indication of the presence of ferrous oxide in the clay. Brinkley quotes some analyses made by M. Salvétat from four specimens of Chinese paste. These are graded according to quality of the porcelain and show steady progress towards the elimination of the iron content. The tables of analysis are instructive and may, perhaps, be quoted afresh:

			1st quality	2nd quality	3rd quality	4th quality
Silica	..	..	69.0	70.0	73.3	69.0
Alumina	..	..	23.6	22.2	19.3	21.3
Iron Oxide	..	..	1.2	1.3	2.0	3.4
Lime	..	..	0.3	0.8	0.6	1.1
Magnesia	..	..	0.2	trace	0.6	1.1
Manganese Oxide	..	..	0.1	trace	0.6	1.1
Potash	..	..	3.3	3.6	2.5	3.4
Soda	..	..	2.9	2.7	2.3	1.8

We have no means of ascertaining the age of the respective specimens from which these analyses were made, but bearing in

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mind the obvious preoccupation of the Ch'ing workman in the direction of technical perfection it is not unreasonable to assume that with the advancement of technical methods and the growth of skill in his treatment of the clay it was the aim of the potter to produce a paste from which nearly all iron had been expelled and which, after firing, exhibited a pure white appearance. And this is exactly what we find, for in the large majority of specimens which, by common consent, belong to the Ming period, the paste presents a bluish grey appearance and the foot rims have ferruginous marking, while most of the recognised Ch'ing examples have a much whiter paste in both body and foot rim.

These considerations hold good as a general working rule but the existence, more especially among the finer products of the fifteenth and early sixteenth century, of specimens with a comparatively iron free paste, indicates the probability that the Ching-tê Chên potters drew their supplies from more than one bed of Kaolin. In point of fact many sources of supply were available during the Ming period,¹ and it is probable that the Imperial factory was in a position to select different types of clay to suit the various purposes for which it was required. Conversely, some of the coarser Ch'ing wares are occasionally found with an appreciable quantity of iron remaining in the body—evidence,

¹ "The Pottery Earth (t'ao t'u) was found in the district of Fou-liang, at Hsin-chêng-tu, at various places in the Ma-ts'ang Mountains, viz., Ch'ien-hu-k'êng, Lung-k'êng-mu, Kao-lu-p'ò, and Ti-lu-p'ò."—T'ao Shuo, Book 3, folio 2.

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no doubt, of more hasty workmanship and cheaper production. In these instances other sources of information have to be relied upon to supply the date of manufacture. In any case the presence or absence of iron, although important, is only a contributory factor in period attribution.

In the fashioning of the body and base of a vase or vessel there is little, in essentials, to distinguish the methods employed by the earlier potters from those of the Ch'ing dynasty; but when we examine with some care the bases and foot rims of a series of plates and saucers of both periods, we cannot fail to observe variations in treatment which presuppose definite changes in method. Here again we are met with a tantalizing silence on the part of the Ming potter and although, thanks to Père d'Entrecolles and T'ang Ying, the celebrated director of the Imperial porcelain factory during the eighteenth century, we are in possession of a certain amount of detailed information as to the methods in vogue in their day, we are still unable to make comparisons of Ming and Ch'ing processes from available literary data.

The examination of an extensive series of foot rims on plates and saucers proves beyond doubt that the "turning" method was practised by the early Chinese potters, at any rate down to the late Ming period. The preliminary stages of the process of plate making were, in fact, very similar to those in vogue to-day in English factories, where craftsmen are still employed in making flat ware. Furthermore, external evidence points clearly to the use by the Chinese of methods closely similar both in kind and order of progression to those practised in English factories and,

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having regard to the fact that the foot rim feature has a definite bearing on period attribution, it may be useful briefly to describe the processes.

In the turning process a model is first made in clay; from this model a mould is taken and from this more moulds are taken for working. The first mould is put carefully away to be used later for making other working moulds to replace those which become worn in use. The original model is generally useless after the first mould is produced from it.

These moulds can only give the front face of the plate or saucer leaving the back, including the foot rim, to be manipulated by the potter. The mould is placed on a vertical shaft fitted with a head to hold the mould and capable of fairly swift revolution. The clay, having been prepared, is battled out into the form of a circular disc, large enough to cover entirely the mould upon which it is placed. The revolving block is set in motion and the potter, by pressure with his hands, works the clay from the centre to the edge. It is here that the methods of the old Chinese potter commence to differ from those of his later compeer for, at this point, the formation of the foot rim is brought about. At this stage there is no indication of any foot rim for, apart from a careful following of the contour of the mould, the clay surface is kept as even as possible. Formation of the foot rim by the turning process is produced by the lowering or scooping out of the centre within a given diameter, allowing $\frac{1}{8}$ in. to $\frac{1}{4}$ in. of clay—according to size of plate—for width of rim. The outer side of the rims is formed by lowering the level of the surrounding clay

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reducing, in the process, the thickness of the plate and leaving the foot rim standing above the new levels produced by turning. Generally the height of the foot rim, when completed, would indicate the thickness of the clay before the turning operation was commenced.

Before turning can begin the clay must harden slightly; a waiting period of a few minutes is usually necessary to enable the substance to acquire sufficient hardness to offer resistance to the turning tool. Meanwhile the mould, being of a dry porous substance, is absorbing moisture from the clay causing it at the same time to shrink. The shrinkage is naturally greater on the side of the plate attached to the mould and this shrinkage added to the strain of the tool working on the moister surface results, after firing, in the convex bases commonly found on the earlier wares.

That the whole process was a skilful operation requiring sound judgment, quick action, and great precision will be apparent, especially when large circular dishes were being made. It was necessary to complete the process before the unavoidable shrinkage caused the clay to become detached from the mould as, in due course, it actually does, enabling it to be removed and set aside for further drying before firing.

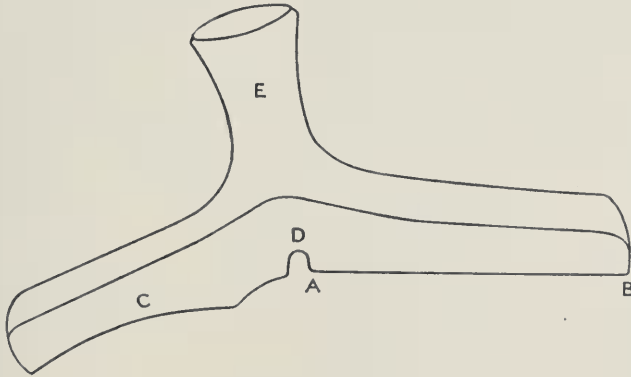
The foot rim itself would receive some attention. It required trimming to remove inequalities or surplus clay and shaping to the desired form—vertical, wedge-shaped, or undercut—according to the custom of the day or the manner prevalent in the factory.

Chinese saucer bases and foot rims of the sixteenth and seventeenth centuries exhibit a definite advance in methods of

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manufacture. A careful study of these reveals a development of technique closely similar to that of the English factories, where the turning method was almost entirely supplanted by the more efficient, withal the more mechanical, process of “profile” base-modelling.

With the invention of the "profile" a small instrument made of hard-baked earthenware, the process of fashioning plate bases—indeed, the whole making of plates and saucers—was greatly simplified and expedited. A sketch of the tool is shown in section in the accompanying cut and the manner of its employment is as follows:



- A to B. Edge for base formation.
- C. Profile for forming underside of rim.
- D. Slot to form footrim.
- E. Handle.

The disc of clay is thrown on the mould as in the former process, worked down, and the profile applied as the wheel revolves. The potter is careful to keep the profile from points

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A to B horizontal, and by regulating his pressure on the mass to give the plate the required thickness, he is able in one process to form the back of the plate, hollow out the base, and form the foot rim—three operations at the same time (see illustration). Furthermore, it is possible to commence work with the profile immediately the clay is placed on the mould, and several plates can be made with it during the time the hardening, essential for the scooped base and turned foot rim, is in progress. By this method the sagging of the underside, resulting in the well-known “convex base” of earlier saucers and plates, is entirely avoided and the whole base presents a more finished and mechanically perfect appearance.

Plates and saucers fashioned by the later method are distinguishable from those made with the turning tool, first by the uniform outline of the foot rim, secondly by the shallow depth of the foot, and lastly by the lack of contour of the base. With the turning tool the foot rim is often wedge-shaped or irregularly flat and shows distinct evidence of tooling; made with the profile it is rounded and even: a turned foot is almost invariably deep, usually vertical, sometimes undercut; a profile-formed foot is always shallower: scooped and turned bases are often convex after firing, while those formed with a profile retain their original flatness.

From the foregoing it will be seen that, if we could find a point in time when the potters of China ceased to use their old methods of plate making and generally began to adopt the new invention, dating of specimens would be a comparatively easy matter. Such



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a point does not exist. The more conservative potters seem to have continued the old processes several decades after the new method was known, and there was, in consequence, considerable over-lapping of practice. There seems to be no doubt, however, that the turning method was the only one practised until, at any rate, the middle of the sixteenth century. Small plates and saucers of Wan Li date with profile-formed bases and foot rims are commonly seen, and it is quite possible that some of the saucers made by this method and bearing the Chia Ching mark are correctly dated. Specimens with earlier date marks than these and having profiled bases should be regarded with the greatest suspicion. Almost certainly they will be found to exhibit other features which point to an eighteenth-century origin.

Thus, the satisfactory dating of any given specimen of the porcelains under review calls for the consideration of several factors. The presence of any of these factors may be regarded as valuable contributory evidence of age, but it is necessary to insist that there is scarcely one which, taken by itself, can be relied upon to determine period. Ming date marks are frequently found on Ch'ing porcelain; Ming forms are copied in Ch'ing examples; the drawing of the earlier ceramic artists is sometimes skilfully reproduced at a later period; certain glaze colours used by the Ch'ing potters are almost indistinguishable from those found on much earlier pieces; clay similar to that employed by the Ming potter is occasionally seen in local wares of the Ch'ing period and so forth. But it is in the highest degree improbable that all these features, or even two or three of them, are present in

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specimens made at a distance in time of two or three hundred years from each other. Although some early writers make mention of a classic instance where potters from one factory imitated successfully the products of another, and an earlier, factory it is not the habit of the Chinese to copy in minute detail; his aim is rather to catch the spirit which inspired his earlier master and to convey the impression in terms of the art of his day. Nor, so far as we are aware, is it possible to find a single fully authenticated Ch'ing specimen which exhibits every technical feature of its Ming prototype. Piece after piece bearing the Yung Chêng date mark declares itself in every feature to belong to the period of its mark; and many with Ming date marks, but displaying technical qualities of eighteenth-century potting, proclaim that they are copies. But no example has come under our notice which possesses a tooled foot rim, greyish blue clay, convex base, ferruginous foot and—an eighteenth-century date mark.

The catalogue does not claim to contain descriptions of every extant type of porcelain made first in the Ming period and reproduced during the eighteenth century. It is, in the main, concerned with a class which, until comparatively recently, has occasioned some perplexity to the student—the food utensils made for use in the Emperor's household and produced almost continuously since the early days of the Ming period until the end of the Imperial regime. Even within this limit there are, no doubt, many gaps. Nor, in attempting to describe the features which distinguish the earlier from the later products, does this brief survey pretend to cover the ground which a more comprehensive

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study, extending far beyond the limits of a small loan exhibition, would render possible. But it may be that enough has been written to stimulate the serious inquirer to pursue further that useful, interesting, and fascinating quest—the determination of period of some Chinese porcelains of the Ming and Ch'ing dynasties.



A TABLE OF RELEVANT PERIOD DATES

MING DYNASTY

Hsüan Tê	.	.	.	.	.	.	.	A.D. 1426-1435
Ch'êng Hua	.	.	.	.	.	.	.	A.D. 1465-1487
Hung Chih	.	.	.	.	.	.	.	A.D. 1488-1505
Chêng Tê	.	.	.	.	.	.	.	A.D. 1506-1521
Chia Ching	.	.	.	.	.	.	.	A.D. 1522-1566
Lung Ch'ing	.	.	.	.	.	.	.	A.D. 1567-1572
Wan Li	.	.	.	.	.	.	.	A.D. 1573-1619

CH'ING DYNASTY

Shun Chih	A.D. 1644-1661
K'ang Hsi	A.D. 1662-1722
Yung Chêng	A.D. 1723-1735
Ch'ien Lung	A.D. 1736-1795

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CATALOGUE
WITH PLATES



No. 1



No. 1

MING AND CH'ING PORCELAINS

No. 1

Saucer-shaped plate with rounded sides, the centre of the interior painted in underglaze blue with a five-clawed dragon intertwined with floral ornament and surrounded by other dragons with similar floral decoration, the outer border being a repetition of the main design; foot sloping inwards with edge bevelled, base unevenly potted rising slightly to the centre, bluish-white glaze. Four marks of Chêng Tê written in two groups in underglaze blue and enclosed in a double circle. Diameter $7\frac{3}{4}$ ins.

See illustrations Plate II.

Lent by George Eumorfopoulos, Esq.

This saucer is smaller but, in other respects, almost exactly similar to one exhibited in the British Museum. The Museum specimen is referred to by Hobson in the chapter containing descriptions of Chêng Tê porcelain, and attention is drawn to the "fine bold style" of the painting which, as the author says, is "worthy of the best Ming traditions." Reference to the illustration will show that the same may be said of the saucer belonging to Mr. Eumorfopoulos. The blue is of the refined greyish tone which is occasionally seen on vases of the Chêng Tê period. Although the Mohammedan blue was re-introduced during this reign there is no reason to believe that it was used to the exclusion of the more abundant and cheaper native product; indeed for the decoration of table services where a large quantity was continuously required the local material would obviously be more suitable. There would appear to be no reason to doubt that this saucer is a Ming specimen and the considerations mentioned above point forcibly to a Chêng Tê attribution.

MING AND CH'ING PORCELAINS

No. 2

Saucer, with rounded sides and everted rim, unevenly potted, the centre of the interior painted in underglaze blue with five-clawed dragon and clouds enclosed by a double circle and the border with a thin band of scroll pattern, the exterior border with two five-clawed dragons pursuing pearls in clouds; high foot sloping inward, fine white paste, base convex, glaze with bluish tinge and parchment surface. Six marks of Hung Chih in two groups enclosed in a double circle. Diameter 7 ins.

See illustration Plate III.

Lent by Henry Oppenheim, Esq.

The outstanding feature of this piece is the vigour and directness of the drawing. Although of somewhat heavier build it has many resemblances in point of technique to No. 1. It has a similarly deep foot and convex base, the glaze of the latter exhibiting the parchment-like surface with bluish tint common to many Ming porcelains; but the blue of the decoration is much deeper and more vivid than that of the Chêng Tê piece. Available literary data supplies us with little or no information regarding the nature or quality of the cobalt blue in use during the Hung Chih period, and the accurate dating of this saucer must rest, in the main, upon the consideration of its artistic features. Compare the drawing of the dragons with that of No. 46.



No. 2

MING AND CH'ING PORCELAINS

No. 3

Saucer-shaped dish with rounded sides, the centre of the interior decorated in underglaze blue with plum tree enclosed by a double circle, the exterior border with flying cranes in clouds, outlined in blue and filled in with a lighter wash ; straight deep foot, the unglazed rim rounded, base flat covered with colourless glaze. Six marks of Yung Chêng carefully written in two groups in underglaze blue and enclosed by a double circle. Diameter $8\frac{1}{2}$ ins.

Note.—This piece retains a yellow ticket denoting that it was from the Imperial household.

Lent by F. C. Harrison, Esq.

In the search for specimens bearing the Yung Chêng mark, yet possessing some Ming characteristics, this was, perhaps, the most successful find. In general form it is very similar to No. 1 ; the foot is deep, the blue is of that pale tint resembling the colour favoured by the Ming potters and the motive of the design is clearly derived from earlier sources. But, apart altogether from the mark, it possesses essential features which would stamp it at once an eighteenth-century product. The bird motive, found with such frequency in recognised Chia Ching examples, is here treated with far more elaboration than the Ming artist would allow : the clay is pure white and shows at the exposed foot rim, no trace of a ferruginous tinge ; finally, the blue colour, though evidently intended to copy that of the Ming, is warmer in tint and has no exact counterpart in any known specimen of the earlier period. Everything points to the probability that this saucer was one of the type catalogued by Hsieh Min—No. 42 in his list. It was looted from the Imperial Palace during the Boxer Rising of 1900.

MING AND CH'ING PORCELAINS

No. 4

Bowl, with rounded sides, the centre of the interior painted in underglaze blue with growing peach tree, enclosed by a double circle and the exterior with eight flying cranes outlined in blue and filled in with a lighter wash ; straight foot, unglazed rim rounded, base slightly convex, colourless glaze. Six marks of Yung Chêng carefully written and enclosed by a double circle. Diameter $5\frac{3}{4}$ ins.

Lent by F. C. Harrison, Esq.

Similar in all essentials to the saucer plate No. 3 but, while the bird design is much simpler in treatment, the realistic painting of the cranes is still widely different from that of the Ming original which appears to have inspired the design.

MING AND CH'ING PORCELAINS

No. 5

Bowl, with rounded sides and slightly everted lip, thinly potted, the interior and exterior covered with egg-yellow glaze, rather unevenly distributed; foot rim somewhat wedge-shaped, exposed rim flattish, showing traces of reddening from iron, base convex, dull glaze with faint bluish tint. Six character mark of Hung Chih written in underglaze blue in two groups within a double ring. Diameter $7\frac{1}{4}$ ins.

See illustration Plate IV.

Lent by F. Howard Paget, Esq.

There is a saucer dish in the Victoria and Albert Museum bearing the Hung Chih mark which has every evidence of a Ming origin and which, concerning its attribution to that period, Hobson describes as "the most convincing specimen." Between it and the bowl exhibited there is no essential distinction. The calligraphy of the *nien hao* is almost identical and the base glaze and foot rim are very closely similar. Furthermore the glaze of this piece has the "slightly mottled or stippled look" which Hobson describes as a characteristic of the yellow glaze of the period. As in the case of the large majority of similar specimens bearing a Ming mark, the yellow appears to have been added as an overglaze.

MING AND CH'ING PORCELAINS

No. 6

Saucer, with curved sides and slightly everted lip. Interior and exterior with egg-yellow glaze applied directly on to the paste and somewhat unevenly distributed. Shallow foot rounded at the rim and displaying in exposed portions iron red marking. Base faintly convex with clear glaze and inscribed in underglaze blue with the six character mark of Hung Chih, clumsily written and widely spaced within a double ring. Diameter $6\frac{1}{4}$ ins.

See illustration Plate IV.

Lent by Messrs. Bluett & Sons.

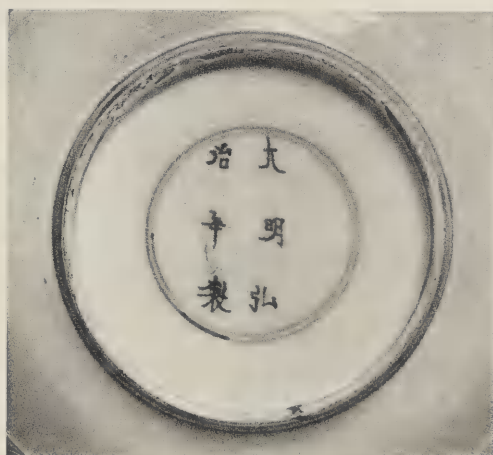
Although more roughly potted than the piece last described this saucer exhibits unmistakable evidence of a later technique. The shallow foot, rounded foot rim, and almost flat base indicate that it was fashioned with the "profile" an invention which does not appear to have been used in China before the latter part of the sixteenth century (see p. 29). Note the indifferent writing of the *nien hao* and the wide spacing of the characters.



No. 5



No. 5



No. 6

MING AND CH'ING PORCELAINS

No. 7

Saucer, with rounded sides, the interior and exterior with a rich yellow enamel evenly applied and apparently covering an underglaze ; deep foot sloping inwards, the unglazed edge wedge-shaped and tooled ; base markedly convex and displaying a kind of buff-tinted staining. Six character mark of Ch'êng Hua freely written in underglaze blue and enclosed by a double circle. Diameter $8\frac{1}{4}$ ins.

Lent by F. Howard Paget, Esq.

The use of a colourless underglaze upon which the yellow-tinted glaze is superimposed at a second firing is often observed in saucers and bowls bearing a Ming *nien hao*; it is not seen, if indeed it ever occurs, on eighteenth-century pieces. Where a Ming specimen is coloured with a single yellow glaze all the granules of the paste and the pittings in it form minute traps into which the glaze runs, rendering the inequalities of the porcelain surface more visible. It is not clear how this difficulty was overcome by later potters. It may be that improved technique in the grinding of the paste and the elimination of impurities rendered the application of an underglaze superfluous, but the fact remains that there is here a distinguishing feature which must be taken into account.

MING AND CH'ING PORCELAINS

No. 8

Saucer, with rounded sides and depressed centre unevenly potted, the interior and exterior with rich egg-yellow glaze thickly applied ; the glaze has crazed considerably inside giving a crystalline effect ; high foot sloping sharply inwards, thin edge, base markedly convex with greenish-white glaze stained brown in patches. Six character mark of Ch'êng Hua loosely written in underglaze blue in two groups and enclosed by a double circle. Diameter $8\frac{1}{2}$ ins.

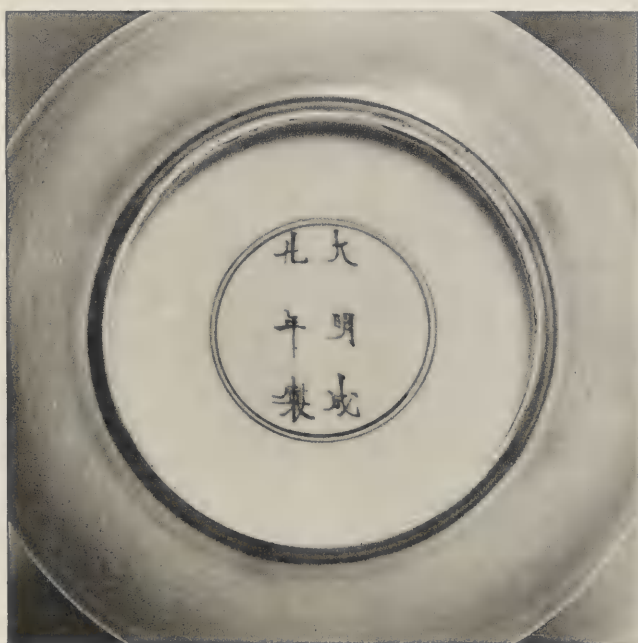
See illustration Plate V.

Lent by George Eumorfopoulos, Esq.

The principal distinguishing features of these two dishes (Nos. 7 and 8) are the exaggerated convexity of their bases, the thin deep feet and the exceptionally bold writing of the date marks. The calligraphy of both is, in fact, quite unlike that of any other piece exhibited and it is completely different from that employed by the seventeenth and eighteenth century copyists of this *nien hao*. In each case the yellow glaze appears to be superimposed.



No. 8



No. 9

MING AND CH'ING PORCELAINS

No. 9

Saucer, with curved sides and slightly everted lip, the interior and exterior with egg-yellow glaze applied directly on to the paste. Shallow foot rounded at the rim and displaying iron red marking. Base nearly flat with colourless glaze and inscribed in underglaze blue with the six character mark of Ch'êng Hua in two groups within a double circle. Diameter $6\frac{1}{4}$ ins.

See illustration Plate V.

Lent by Messrs. Bluett & Sons.

More carefully potted but in other respects similar to No. 6. The writing of the *nien hao* resembles that commonly found on K'ang Hsi blue and white, but it is not so well done and appears to be the work of a deliberate copyist.

MING AND CH'ING PORCELAINS

No. 10

Saucer, the centre of the interior and the exterior border incised with a design of the Imperial dragon among clouds, glazed pale egg-yellow direct on to the biscuit; shallow foot, rim wedge-shaped with rounded edge, the unglazed portion showing iron oxide coloration. Flat base with colourless glaze inscribed in underglaze blue with the six character mark of K'ang Hsi within a double circle. Diameter $6\frac{1}{4}$ ins.

Lent by Messrs. Bluett & Sons.

Closely similar in every technical detail to Nos. 6 and 9 but with incised design. It is certainly a contemporary piece and is most probably from the same factory.



No. 11



No. 12

MING AND CH'ING PORCELAINS

No. 11

Bowl, with rounded sides, the exterior incised with a design of four-clawed dragons amid clouds, and the centre of the interior with one coiled dragon. Egg-yellow glaze. Deep foot of somewhat heavy build, rounded foot rim, the exposed portion faintly tinged with ferruginous red. Base flat, inscribed in underglaze blue with the six character mark of Hung Chih in two groups within a double circle. Diameter $7\frac{1}{4}$ ins.

See illustration Plate VI.

Lent by Mrs. Just Boyd.

Form, design, clay, and technical treatment—all clearly indicate the Ch'ing origin of this bowl. It is probably of the K'ang Hsi period but it may be one of the "copies of monochrome yellow porcelain with engraved design" referred to in Hsieh's list (No. 31) and, as such, a Yung Chêng specimen. The chief interest of the piece lies in the writing of the date mark, the character of which is entirely different from that seen on the bowls and dishes tentatively attributed to the Ming period, *e.g.* No. 5 in this catalogue.

MING AND CH'ING PORCELAINS

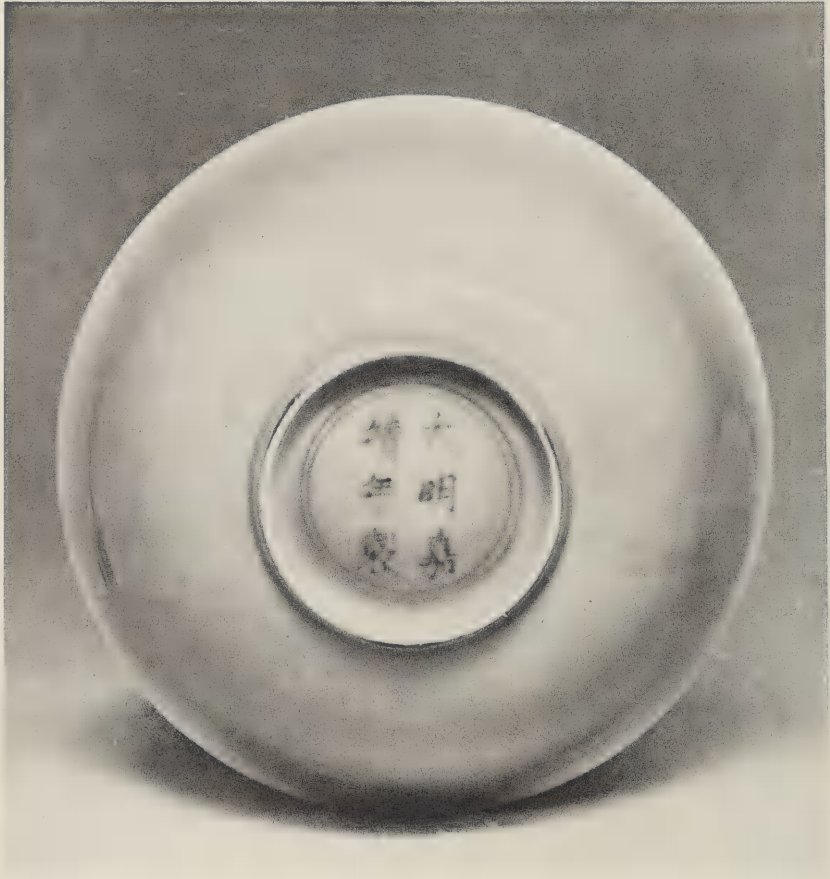
No. 12

Bowl, with rounded sides and everted rim, thinly potted, the interior and exterior covered with delicate egg-yellow glaze ; foot almost vertical, exposed rim rounded, and showing some traces of reddening ; base flat with glaze just noticeably tinged blue and inscribed in underglaze blue with the six character mark of K'ang Hsi in two groups rather loosely written and enclosed in a double circle. Diameter $6\frac{3}{8}$ ins.

See illustration Plate VI.

Lent by F. Howard Paget, Esq.

This bowl is a characteristic specimen of the K'ang Hsi period. It possesses essential similarities in technique to the bowl last described and is, in all probability, contemporaneous. Note the flat base, rounded foot rim, and almost colourless base glaze. It is, however, different from No. 11 in that it is in no sense a copy of an earlier piece ; it bears the mark of its period, it is thinly potted and is finished with that measure of refinement which is looked for in pieces belonging to this reign.



No. 13

MING AND CH'ING PORCELAINS

No. 13

Bowl, with rounded sides and everted rim, the interior and exterior covered with egg-yellow glaze superimposed on a colourless underglaze ; the foot wedge-shaped, the rim tooled and showing some traces of reddening from iron oxide ; base conical with pale bluish glaze and inscribed in underglaze blue with the six character mark of Chia Ching within a double circle. Diameter $6\frac{1}{2}$ ins.

See illustration Plate VII.

Lent by Messrs. Bluett & Sons.

Heavier in build than No. 12, glaze colour a little deeper, and with a base whose contour and general appearance is completely different, this bowl clearly belongs to an earlier period, in all probability the period of its mark. It is said to have been taken from the Imperial Palace, Peking, after the seizing of the Taku fort in 1860.

MING AND CH'ING PORCELAINS

No. 14

Bowl, with curved sides and everted rim, the interior and exterior covered with pale egg-yellow glaze ; foot vertical, exposed rim flat, paste white, base slightly convex with glaze of bluish tinge, inscribed in deep cobalt blue with the six character mark of Wan Li in two groups enclosed in a double circle. Diameter $7\frac{1}{8}$ ins.

Lent by F. Howard Paget, Esq.

MING AND CH'ING PORCELAINS

No. 15

Plate, with rounded sides and narrow flanged rim ; the interior and exterior with deep egg-yellow glaze faintly mottled and applied on a colourless underglaze ; foot thin and wedge-shaped, the exposed rim almost flat ; base very slightly convex with colourless glaze and inscribed with the six character mark of Wan Li, enclosed in a double circle carefully written in underglaze blue of Mohammedan type. Diameter $8\frac{1}{8}$ ins.

Lent by F. Howard Paget, Esq.

Monochrome pieces with the Wan Li mark are strangely rare ; in fact those bearing the date marks of a hundred years earlier and with consistently distinct potting characteristics are seen far more frequently. These two specimens (Nos. 14 and 15) are inscribed in precisely the same manner, *e.g.* lettering and the colour of the blue, and the whole appearance of the bases of both is identical with that of recognised polychrome specimens of the period. Some of the technical features usually found on pieces with earlier date marks are retained, *e.g.* the convex base with bluish tinted glaze, but in form and finish of the foot rim both examples show evidence of approach to K'ang Hsi methods.

MING AND CH'ING PORCELAINS

No. 16

Bowl, with rounded sides and slightly everted rim, the interior and exterior covered with a delicate egg-yellow glaze evenly distributed ; deep foot receding towards the base, exposed rim flattish and showing traces of iron red, base convex, glaze tinged with blue and inscribed in underglaze blue with the six character mark of Chêng Tê in two groups, enclosed in double circle. Diameter $7\frac{1}{4}$ ins.

Lent by F. Howard Paget, Esq.

Comparing these yellow bowls there appears to be little to distinguish the work of the Chêng Tê craftsman from that of the Chia Ching. Generally speaking, however, the Chêng Tê used a paler blue for marking the *nien hao*—the blue, in fact, which was employed for the decoration of the Chêng Tê saucer (No. 1). The blue of this bowl is darker but is dull in tint and quite unlike that commonly used during the Chia Ching period.

MING AND CH'ING PORCELAINS

No. 17

Saucer, the centre of the interior and the exterior border incised with a design of the Imperial dragon among clouds, glazed pale egg-yellow direct on to the biscuit; deep foot, wedge-shaped rim with rounded edge, the unglazed portion showing iron oxide coloration; flat base with colourless glaze and inscribed in under-glaze blue with the six character mark of K'ang Hsi within a double circle. Diameter $6\frac{3}{4}$ ins.

Lent by F. Howard Paget, Esq.

A typical specimen of the period whose mark it bears. Note the single glaze, rounded foot rim, and flat base with colourless glaze.

MING AND CH'ING PORCELAINS

No. 18

Saucer, with rounded sides and slightly everted rim, the centre of the interior and the exterior border incised with a design of the Imperial dragon among clouds glazed deep egg-yellow direct on the biscuit ; shallow foot rim, wedge-shaped with rounded edge, the unglazed portion showing iron oxide coloration ; base slightly convex with “ *peau d'orange* ” surface, the glaze faintly tinged with blue and marked in underglaze blue with the seal character of Chia Ch'ing (1796-1820). Diameter $6\frac{3}{4}$ ins.

Lent by Stephen Winkworth, Esq.

The period mark on this piece is quite unnecessary to stamp it a late specimen. The indifferent drawing of the dragon, the “ orange skin ” base glaze, and the shallow profile-formed foot rim are all characteristic features of saucers of this period. According to Hobson this orange skin glaze was deliberately produced during the eighteenth century. It was probably in emulation of the similarly described glaze of the Hsüan Tê porcelains, but if we may take literally the description in the Po wu yao lan, where it is referred to as having “ very minute elevations like those on the skin of an orange,” or of the Ch'ing pi tsang, which speaks of “ scarcely visible orange-peel markings,” this characteristic, when deliberately produced on later specimens, is clearly more pronounced and obvious.

MING AND CH'ING PORCELAINS

No. 19

Saucer plate, the interior undecorated, the underside with design of the Imperial dragon among clouds chiselled in the paste and glazed green on a deep egg-yellow ground ; deep foot almost vertical and unevenly circular, the rim where the glaze finishes showing traces of the ferruginous nature of the clay ; base convex with glaze faintly tinged blue, inscribed in underglaze blue with the four character mark of Chêng Tê within a double circle. Diameter 8 ins.

See illustration Plate VIII.

Lent by Messrs. Bluet & Sons.

In essential technical features this saucer is so closely similar to No. 1 that it is difficult to resist the conclusion that it should be classed as belonging to the same period. Especial note should be made of the calligraphy, the convex base with glaze slightly tinged blue, the nature of the clay, the shape of the foot and the drawing of the dragons.

MING AND CH'ING PORCELAINS

No. 20

Saucer plate, interior undecorated, the exterior with lightly incised design of dragons and clouds glazed green on a deep egg-yellow ground, the glaze of design and ground presenting the appearance of a comparatively even flux ; foot wedge-shaped with carefully tooled rim ; base flat with colourless glaze and inscribed in underglaze blue with the seal mark of Ch'ien Lung. Diameter $7\frac{1}{4}$ ins.

See illustration Plate VIII.

Lent by the Hon. M. W. Elphinstone.

According to Hsieh Min "copies of porcelain, painted in monochrome yellow, with chiselled green dragons" were produced at the Imperial factory in his day. His list was compiled during the Yung Chêng period. This plate belongs to the succeeding reign but considering the close proximity of period, perhaps of actual date, it is probably very similar to the specimens noted by Hsieh. In general appearance the piece is not unlike No. 19 but, as the following comparative table shows it is widely dissimilar in detail.

<i>Plate marked Chêng Tê</i>	<i>Plate marked Ch'ien Lung</i>
<i>Drawing</i> : Deeply incised and boldly executed.	Lightly incised.
<i>Foot</i> : Vertical.	Wedge-shaped.
<i>Foot Rim</i> : Unevenly circular.	Perfectly finished.
<i>Paste</i> : Ferruginous.	Pure white.
<i>Base</i> : Convex.	Flat.
<i>Base Glaze</i> : Bluish tinge.	Colourless.



No. 19



No. 20

MING AND CH'ING PORCELAINS

No. 21

Bowl, square shape with gently curved sides and everted rim, the exterior painted in underglaze blue with five-clawed dragons and a floral design introducing the *ling chih* fungus, the interior similarly painted with a formal floral border and the centre with Shou (longevity) characters ; the whole of the ground filled in with egg-yellow enamel ; wedge-shaped foot, the unglazed portion showing traces of iron oxide coloration, the base glaze slightly bluish in tint and inscribed in underglaze blue with the six character mark of Chia Ching in two groups. Diameter $5\frac{1}{4}$ ins.

Lent by F. Howard Paget, Esq.

A typical specimen of the Chia Ching period. The drawing is vigorous, the blue of the decoration is of the characteristic deep tint, the paste is finely ground and exhibits the presence of iron oxide ; the base glaze has the usual suggestion of a bluish tinge, etc.

MING AND CH'ING PORCELAINS

No. 22

Saucer-shaped dish with slightly everted rim, the upper and under sides painted with sprays of flowers and fruit in underglaze blue, the ground filled in with egg-yellow enamel ; straight foot with bevelled edge showing faint tinge of iron oxide coloration ; convex base with colourless glaze inscribed in underglaze blue with the six character period mark of Hung Chih within a double circle. Diameter $10\frac{1}{4}$ ins.

See illustrations Plates IX and X.

Lent by F. Howard Paget, Esq.

This dish purports to be, and probably is, an earlier example than the bowl last described. The yellow overglaze is almost identical with that of No. 5 ; the underglaze blue is heavy, somewhat slatish in tint, lacking the life of the post Chêng Tê colour, and is quite unlike that of recognised Ch'ing specimens. The technical features are consistent with a similar date attribution to that of Nos. 1 and 19.



No. 22



No. 24

MING AND CH'ING PORCELAINS

No. 23

Saucer-shaped plate, the upper and under sides painted with sprays of flowers and fruit in underglaze blue, the ground filled in with deep egg-yellow enamel. Straight foot with slightly bevelled edge showing definite iron coloration. Base glaze with faint blue tinge; inscribed in underglaze blue with the four character period mark of Chêng Tê within a double circle. Diameter $7\frac{3}{4}$ ins.

See illustration Plate X.

Lent by F. Howard Paget, Esq.

Bears a close resemblance to the dish last described, but the blue is paler and more like that of No. 1, while the yellow overglaze is deeper and similar in tint to that of the bowl No. 16. The only dissimilarity in point of potting technique between these two saucers (Nos. 22 and 23) and the saucer No. 1, is their heavier build and consequent thicker foot rim—a peculiarity of the type and one for which no explanation is offered.

MING AND CH'ING PORCELAINS

No. 24

Saucer-shaped plate with everted rim, decorated inside and outside with underglaze blue of slightly violet tinge, the background filled in with opaque lemon yellow enamel, the centre of the interior with design of a floral spray, contained by a thick double circle and surrounded by sprays of fruit, the outside border with a continuous leaf and floral scroll design ; wedge-shaped foot, the exposed paste showing some traces of iron coloration ; base almost flat, irregularly pitted with pin-prick holes, glaze with faint bluish tint inscribed in underglaze blue with the six character mark of Hsüan Tê written in three groups and enclosed by a double circle. Diameter $10\frac{1}{2}$ ins.

See illustrations Plates IX and X.

Lent by Cyril Deakin, Esq.

It is especially interesting to compare this dish with Nos. 22 and 23. Every item of the potting technique, with the single exception of the presence of some iron oxide in the paste, indicates a late Ch'ing origin ; the shape and build are both typical of Yung Chêng practice, the cobalt is similar to that commonly found on Yung Chêng pieces and the same may be said of the overglaze yellow. Although this is clearly a copy of a Ming prototype a comparison of the drawing with Nos. 22 and 23 shows a marked loss of vigour in the later example.



No. 22



No. 23



No. 24



No. 26

MING AND CH'ING PORCELAINS

No. 25

Shallow bowl with rounded sides, the exterior and the centre of the interior painted with five-clawed dragons and clouds in underglaze blue, the ground of the exterior filled in with dark and somewhat mottled yellow enamel. The base concave, forming a very shallow unglazed foot rim, the paste showing traces of iron coloration ; base glaze faintly tinged blue. Inscribed in underglaze blue with the six character mark of Lung Ch'ing in two groups. Diameter $5\frac{1}{2}$ ins.

Lent by F. Howard Paget, Esq.

Unusual in the manner of its potting and with a peculiar brownish-yellow glaze, markedly different from that of any other specimen exhibited.

MING AND CH'ING PORCELAINS

No. 26

Saucer, with slightly everted rim, the upper and under sides painted with five-clawed dragons and clouds in underglaze blue, the background filled in with lustrous pale yellow enamel. Wedge-shaped foot rim, the base level with colourless glaze and inscribed in underglaze blue, with the six character mark of Yung Chêng in three groups within a double circle. Diameter $6\frac{1}{4}$ ins.

See illustration Plate X.

Lent by F. Howard Paget, Esq.

MING AND CH'ING PORCELAINS

No. 27

Bowl, with rounded sides and everted rim, the exterior and the centre of the interior painted with five-clawed dragons in underglaze blue, the background filled in with lustrous lemon-yellow enamel. Straight deep foot with rounded rim, the base with colourless glaze covering the seal mark of Ch'ien Lung in cobalt blue. Diameter $5\frac{1}{4}$ ins.

Lent by F. Howard Paget, Esq.

These pieces are both painted with the characteristic underglaze blue of the eighteenth century and the yellow overglaze appears to be of the same type as that used for the Imperial wine cups of the Yung Chên and Ch'ien Lung periods. In the manner of their potting they are typical specimens of their day. The dragons are indifferently painted and are quite different in character from earlier representations of the monster.

MING AND CH'ING PORCELAINS

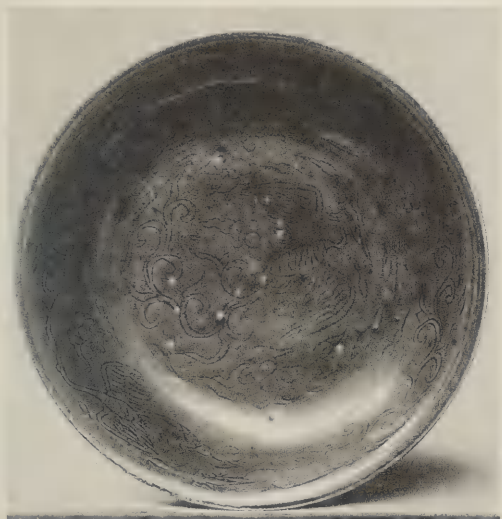
No. 28

Saucer, with rounded sides and slightly everted rim, the centre of the interior incised with a phœnix bird with outspread wings and surrounded by a border of flying phœnixes and cranes ; intense blue glaze with a suggestion of purple. Foot thin and wedge-shaped, with tooled edge. Base slightly convex in the centre, covered with a thin layer of glaze of the same colour as elsewhere. Incised mark of Chia Ching enclosed by a double circle. Diameter 6 ins.

See illustration Plate XI.

Lent by F. Howard Paget, Esq.

This saucer is a typical example of the well recognised Chia Ching blue porcelain. The description of these saucers in the Chiang-hsi t'ung chih (topographical description of the province, early sixteenth century), as characteristic specimens of the period, fits this example exactly and there can be no doubt that it is a Chia Ching product.



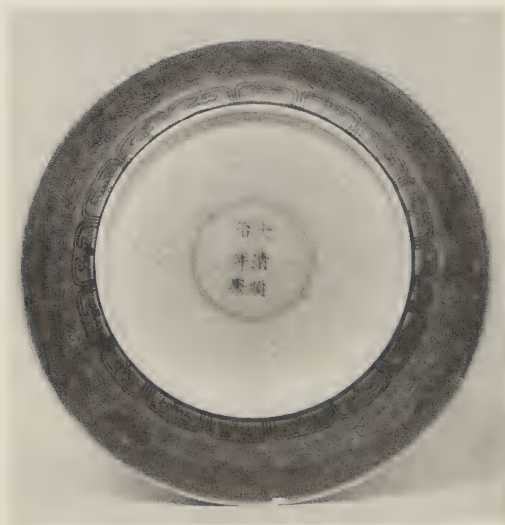
No. 28



No. 29



No. 28



No. 29

MING AND CH'ING PORCELAINS

No. 29

Saucer-shaped dish with rounded sides, and everted rim, incised on interior and exterior with five-clawed dragons in clouds, the border surrounding the foot rim painted in dark blue with conventional ornament, the whole covered with deep blue translucent glaze unevenly applied, through which the design is easily seen. Straight foot with tooled edge, showing some signs of iron coloration; convex base with thin glaze faintly tinged blue. Inscribed in underglaze blue with the six character mark of Shun Chih enclosed by a double circle. Diameter $9\frac{3}{4}$ ins.

See illustration Plate XI.

Lent by Lieut.-Col. K. Dingwall.

Exhibits several features denoting a transitional period. The colour of the glaze—a blend of indigo and violet blue—has some resemblance to that of Chia Ching, but is clearly approaching the regular purple-blue of K'ang Hsi. The drawing is good but, although the dragons are in the Wan Li convention, they do not possess the Ming vigour and the design lacks the bold simplicity seen in the earlier piece (No. 28). The potting technique and the clay employed follow in the main that of the later Mings.

MING AND CH'ING PORCELAINS

No. 30

Plate, saucer-shaped, with rounded sides and everted rim, the interior and outer border with incised design of five-clawed dragons in clouds, deep purple glaze becoming slightly thinner on the outer edge. Wedge-shaped foot with rounded rim showing a deep buff colour where exposed. Flat base with colourless glaze ; inscribed in underglaze blue with the six character mark of K'ang Hsi enclosed in a double circle. Diameter 10 ins.

See illustration Plate XII.

Lent by F. Howard Paget, Esq.

The K'ang Hsi period appears to be the first in which flat bases, as distinct from convex, were general and when clear colourless glazes on a white base were usually employed. In this example the shape of the foot shows that the "profile" method, always evidence of later potting, was used.



No. 33



No. 30

MING AND CH'ING PORCELAINS

No. 31

Saucer, with rounded sides and everted rim, incised design of five-clawed dragon in centre of interior and on outer border. Deep purplish blue glaze entirely covering foot and base, the latter incised with the six character mark of Ch'ien Lung in groups of two characters enclosed by a double circle. Diameter $7\frac{1}{2}$ ins.

Lent by F. Howard Paget, Esq.

Similar to the last but more highly finished and with base covered with the body glaze. The latter feature suggests an intention to copy in detail the technique of the earlier potters. Cf. No. 28.

MING AND CH'ING PORCELAINS

No. 32

Saucer-shaped plate with everted edge and depressed centre, unevenly potted ; the interior border exhibiting *an hua* decoration of dragon ; deep blue glaze thin at the edge and thickening to a heavy even roll at the base ; foot deep, sloping outwards and rounded at the edge ; base convex, glaze faintly tinged with blue and inscribed in underglaze blue with the six character mark of Hsüan Tê enclosed in a double circle. Diameter 8 ins.

Lent by George Eumorfopoulos, Esq.

Although the *an hua* design is visible on the surface of the interior it is not sufficiently clear to be of assistance in date attribution. Every feature of the potting technique however follows that of other pieces bearing the Ming mark.

MING AND CH'ING PORCELAINS

No. 33

Plate, saucer-shaped, with rounded sides and definitely everted rim; incised design of four-clawed dragons and clouds in the interior and on the outer border; translucent blue glaze with slaty tinge, the body showing white at the edge, wedge-shaped foot of rather irregular form. Base definitely convex, greyish-white glaze with incised mark of Wan Li enclosed by a double circle. Diameter $9\frac{1}{2}$ ins.

See illustration Plate XII.

Lent by F. Howard Paget, Esq.

Drawing similar to No. 28; glaze similar in type to No. 32 but much duller in tint. Wan Li potting is often rough in finish and this dish shows evidence of hasty workmanship.

MING AND CH'ING PORCELAINS

No. 34

Saucer, with rounded sides and everted rim, the interior exhibiting faintly but distinctly *an hua* decoration of dragons, the outer border covered with a turquoise blue glaze minutely crazed. The glaze of the interior has a very pale greenish tinge and a parchment surface. High foot slightly undercut, the exposed paste showing signs of tooling and small patches of iron red. Base convex. Inscribed in underglaze blue with the six character mark of Hsüan Tê enclosed in double circle. Diameter $5\frac{7}{8}$ ins.

See illustration Plate XIII.

Lent by F. Howard Paget, Esq.

Available records of the products of the Hsüan Tê kilns do not appear to include any reference to a turquoise blue glaze. This saucer does not possess, however, a single feature either in potting or decoration which has its counterpart in recognised Ch'ing specimens. The "parchment" surface, deep foot, conical base, quality of the *an hua* drawing—all of these point to a Ming attribution; and the colour decoration, a smooth, vivid, finely crackled glaze of unusual beauty is in our experience quite unknown in examples bearing a mark of the Ch'ing dynasty. Compare with No. 37.



No. 34 (SHOWING HIDDEN DESIGN)



No. 34



No. 35

MING AND CH'ING PORCELAINS

No. 35

Plate, with rounded sides and slightly everted rim, heavily built, the inside undecorated and covered with a brownish white glaze considerably pitted, the outside with brilliant turquoise-blue glaze ; straight foot irregularly shaped, the rim bevelled unevenly and with some traces of iron coloration ; base flat with greenish-white glaze, considerably pitted and inscribed with the period mark of Chia Ching in two groups, enclosed in a double circle, freely written in underglaze blue (Mohammedan colouring). Diameter 8 ins.

See illustration Plate XIII.

Lent by Stephen Winkworth, Esq.

MING AND CH'ING PORCELAINS

No. 36

Saucer, with rounded sides, the everted rim slightly reduced. The interior undecorated and covered with a greenish-white glaze, exterior border clear turquoise blue, slightly crazed through which the impurities of the body can be seen. Foot wedge-shaped and deep inside, the exposed paste tooled and showing traces of iron red. Base convex, with several pin-hole pittings in the greenish-white glaze. Inscribed in underglaze blue with the six character mark of Chia Ching in groups of three enclosed in a double circle. Diameter $8\frac{1}{4}$ ins.

Lent by F. Howard Paget, Esq.

The period marks on both these dishes are, in their calligraphy, tint of cobalt blue and general appearance, identical with those found on the generally accepted polychrome pieces of the period. Plates (*tieh*) of turquoise blue are described as products of this period in the Chiang-hsi t'ung chih, and Bushell's reference to the *kung tieh* (palace dishes) as having the *outside* covered with a monochrome glaze suggests that they may be articles from the Imperial table services.

MING AND CH'ING PORCELAINS

No. 37

Saucer, with rounded sides, everted rim, and sunk centre ; *an hua* decoration of dragons (only discernible with powerful transmitted light). Thick copper red glaze, very bubbly and somewhat pitted applied evenly but leaving the edge and base rim white. High foot sloping inwards, rim bevelled base convex with bluish-white glaze. Inscribed in underglaze blue with the six character mark of Hsüan Tê in two groups enclosed in a double circle. Diameter 6 ins.

See illustration Plate XIV.

Lent by George Eumorfopoulos, Esq.

In shape and proportions this saucer is identical with No. 34. There is the same deep foot with conical base and the writing of the period mark might have been executed by the same hand ; in any case these two pieces have every appearance of contemporary products. The Ch'ing pi tsang gives a detailed description of Hsüan Tê porcelain "with crackled glaze of the colour of eel's blood." With the single exception that the glaze of this saucer is uncrackled the account in the Ch'ing pi tsang serves admirably to describe it.

MING AND CH'ING PORCELAINS

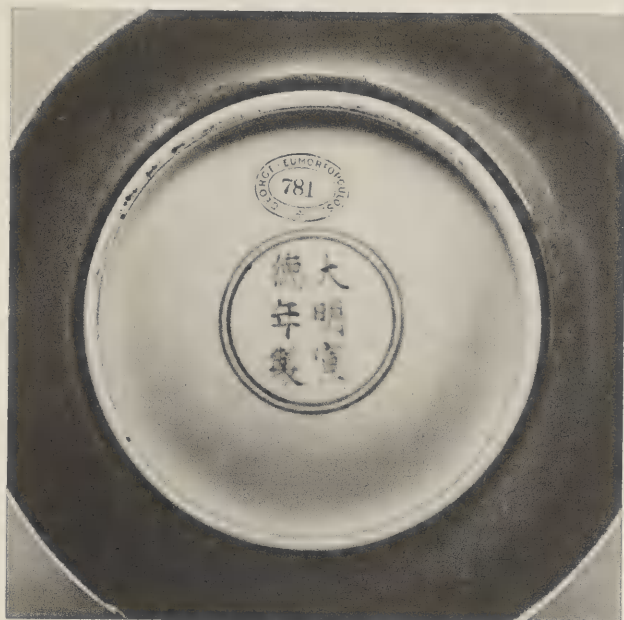
No. 38

Saucer, with rounded sides ; copper-red glaze evenly applied but much pitted and thickening at the base, the upper rim white ; shallow foot-rim sloping outwards, slightly irregular in form and with edge bevelled ; base slightly convex with glaze faintly tinged blue. Inscribed in underglaze blue with the six character mark of Yung Chêng carefully written in two groups and enclosed in a double circle. Diameter $6\frac{1}{2}$ ins.

See illustration Plate XIV.

Lent by George Eumorfopoulos, Esq.

In general appearance very similar to the saucer last described but in quality of glaze and other technical details a typical Yung Chêng specimen. It is probably an example of the type referred to in Hsieh's list (No. 7). See preface.



No. 37



No. 38

MING AND CH'ING PORCELAINS

No. 39

Plate, with rounded sides irregularly potted ; copper-red glaze unevenly applied, leaving the outer rim and the lower part of the foot white ; high, straight foot-rim, roughly circular, bevelled, and with considerable evidence of the ferruginous nature of the clay ; base slightly convex, greyish-white glaze considerably pitted and incised with the six character mark of Hsüan Tê in two groups enclosed by a double circle. Diameter $8\frac{1}{4}$ ins.

Lent by Stephen Winkworth, Esq.

All authoritative descriptions of Hsüan Tê porcelain appear to emphasize the "orange peel" surface of the glaze. The base of this saucer has the "scarcely visible orange-peel markings" referred to in the Ch'ing pi tsang but the pitting of the glaze is rather marked and is not unlike that sometimes found on early Ch'ing specimens. On the other hand the foot-rim has every appearance of an earlier technique and the manner of the date marking is by no means usual (if, in fact, written in this fashion, it occurs at all) in seventeenth-century examples.

MING AND CH'ING PORCELAINS

No. 40

Plate, with rounded sides, copper-red glaze, the inside with some darkish patches, the outer rim rather pale and having a peach-bloom effect ; shallow foot wedge-shaped, with rounded rim, the unglazed paste with faint ferruginous marking ; base very slightly convex with greenish-white glaze. Six character mark of K'ang Hsi in two groups enclosed by a double circle very carefully written in underglaze blue. Diameter $8\frac{1}{8}$ ins.

Lent by Stephen Winkworth, Esq.

Heavier than the last and of thick material. Glaze similar in appearance but somewhat paler. The base is different in every particular. There is a shallow and mechanically perfect foot rim, the *nien hao* is written in underglaze blue and the calligraphy is of the "copper plate" variety usually associated with Yung Chêng writing.

MING AND CH'ING PORCELAINS

No. 41

Saucer-dish with rounded sides ; the interior and exterior covered with a pale copper-red glaze unevenly applied, the upper rim white and glaze thin at the foot. The body is of thick porcelain, foot wedge-shaped and unevenly circular, rim tooled and the unglazed paste displaying considerable iron oxide coloration ; base convex, with thick bluish-white glaze and even surface with parchment-like texture slightly pitted. Incised with the four character mark of Hsüan Tê enclosed in a double circle. Diameter $10\frac{1}{4}$ ins.

Lent by Sir Percival David, Bart.

The Po wu yao lan describing the large bowls with red glaze of the Hsüan Tê period remarks upon the white rims of the mouths. The Nan ts'un sui pi and the Ch'ing pi tsang both insist upon the thickness and solidity of the material used in the porcelain of this period. These are outstanding features of this particular dish ; it has, in addition, a deep foot, convex base, a bluish tinted base glaze, wedge-shaped and iron-coloured foot rim—all strong evidence of a Ming origin. It is difficult to resist the conclusion that this is actually a Hsüan Tê specimen.

MING AND CH'ING PORCELAINS

No. 42

Saucer-dish with rounded sides, interior uneven with shallow depression in centre; copper-red "peach bloom" glaze on interior and exterior, upper rim white; low foot tooled and showing some iron coloration, base uneven, rising slightly at sides and centre and with radiating wheel marks, colourless glaze much pitted. Six character period mark of Hsüan Tê in two groups in underglaze blue rather carelessly written and enclosed in a double circle. Diameter $11\frac{1}{4}$ ins.

Lent by Sir Percival David, Bart.

An interesting specimen for comparison with the dish last described. It is similar in form and size but is of much lighter build. The glaze resembles in tint that of No. 41 but actually it is quite different in character and is a fine example of the "peach bloom" variety. The foot is shallow, base white and almost flat, and the calligraphy of the *nien hao*, written in underglaze blue, is characteristic of the style of the K'ang Hsi writers.

MING AND CH'ING PORCELAINS

No. 43

Saucer, with rounded sides, the centre of the interior incised with two roughly drawn phoenix birds, the outer border covered with a deep coral-red enamel (*rouge de fer*). Foot wedge-shaped undercut; paste red where exposed. Base convex with bluish tinted glaze. Inscribed in underglaze blue with the six character mark of Chia Ching in two groups enclosed by a double circle. Diameter $6\frac{3}{4}$ ins.

Lent by F. Howard Paget, Esq.

According to the Shih wu Kan chu (published A.D. 1591) the iron-red glaze "was the only red that was successfully fired during the Chia Ching period." It is significant that specimens with copper-red glaze are not found with this date mark. The drawing, calligraphy, clay, glaze, and technical treatment of this saucer suggest Ming origin.

MING AND CH'ING PORCELAINS

No. 44

Bowl, with small foot and flaring sides slightly rounded, the interior white and undecorated, exterior coral-red enamel (*rouge de fer*). Foot wedge-shaped with rounded finish; base convex, bluish glaze and inscribed in underglaze blue with the six character mark of Hung Chih in two groups enclosed by a double circle. Diameter $3\frac{3}{4}$ ins.

Lent by Henry Oppenheim, Esq.

The general form of this little bowl, the conical base, the parchment surface of the interior and the fact that the red glaze is superimposed on yellow, distinguish it from similarly glazed Ch'ing examples. The painting of designs in iron-red on a yellow background is not uncommon during the Ming period, and a similar technique is often employed for the whole colour pieces with this glaze. Single glaze treatment, on the other hand, seems to be the rule in all iron-red monochromes of the Ch'ing periods.

MING AND CH'ING PORCELAINS

No. 45

Bowl, with rounded sides covered with coral-red *rouge de fer* enamel, apparently blown on through a gauze ; the colour has a slight orange tinge. Straight foot, paste pure white. Base flat with glaze over which is a wash of yellow enamel unevenly applied. Six character mark of Yung Chêng in underglaze blue in two groups enclosed by a double circle. Diameter 5 ins.

Lent by F. Howard Paget, Esq.

Except for the yellow wash on the base (apparently a whim of the potter, for it seems to serve no purpose) this is a typical Yung Chêng piece. Notice the slight orange tint of the coral glaze, a distinguishing feature of post-Ming examples.

MING AND CH'ING PORCELAINS

No. 46

Plate, with rounded sides, the centre with shallow depression; the interior and outer border decorated with incised design of five-clawed dragons and flowers painted with emerald-green enamel on a white ground ; the exterior border has, in addition, a wave design faintly incised in the paste. High straight foot with rounded rim, base convex with glaze almost colourless but very faintly tinged blue. Inscribed with the six character mark of Hung Chih within a double circle carefully written in underglaze blue. Diameter $8\frac{3}{4}$ ins.

See illustration Plate XV.

Lent by George Eumorfopoulos, Esq.



No. 46



No. 47



No. 46



No. 47

MING AND CH'ING PORCELAINS

No. 47

Saucer-plate, with slightly everted rim ; the centre incised with dragons in clouds and the exterior border with two dragons on a wave pattern background, the dragons and clouds covered with green glaze ; foot deep, receding slightly to the base, exposed rim bevelled and showing considerable traces of reddening, base convex with dull greenish glaze. Inscribed with the six character mark of Chia Ching in two groups enclosed by a double circle. Diameter 7 ins.

See illustration Plate XV.

Lent by F. Howard Paget, Esq.

MING AND CH'ING PORCELAINS

No. 48

Bowl, with rounded sides and everted rim, the centre of the interior and the exterior border with incised design of five-clawed dragons pursuing pearl in clouds, the dragons unglazed and appearing warm brown (iron oxide coloration), the flames, pearls, and dragons' claws show through the greyish-white glaze which covers the interior and exterior. Straight foot with slightly rounded edge, convex base with bluish-white glaze. Mark of Hung Chih in underglaze blue, six characters in two groups carefully written and enclosed by a double circle. Diameter $6\frac{3}{8}$ ins.

Lent by Captain A. T. Warre.

MING AND CH'ING PORCELAINS

No. 49

Saucer-plate, with rounded sides and everted rim ; the centre of the interior and the exterior border with design of the five-clawed dragon among clouds, incised in the paste and glazed pale emerald-green, the interior border with *an hua* design of dragon ; foot vertical with tooled rim, base flat with colourless glaze inscribed in underglaze blue with the six character mark of Ch'êng Hua within a double circle. Diameter 8 ins.

See illustration Plate XVI.

Lent by James Warren, Esq.

MING AND CH'ING PORCELAINS

No. 50

Bowl, with rounded sides and everted rim ; the interior undecorated, exterior incised with dragons, flames, and pearls, and covered with a light-green enamel, the pearls coloured yellow. High foot sloping slightly outwards, rim bevelled, base flat and with colourless glaze. Six character mark of K'ang Hsi in two groups enclosed by a double circle in underglaze blue. Diameter $8\frac{1}{4}$ ins.

See illustration Plate XVI.

Lent by Stephen Winkworth, Esq.



No. 49



No. 50



No. 49



No. 50

MING AND CH'ING PORCELAINS

No. 51

Bowl, with rounded sides and everted rim ; the interior undecorated, exterior incised with design of five-clawed dragons, clouds, and pearls, glazed aubergine on a white ground ; foot sloping slightly outwards, rim rounded with traces of iron colouring, base slightly convex, showing radiating lines (wheel marks) under bluish tinted glaze. Six character mark of K'ang Hsi in two groups enclosed by a double circle in underglaze blue. Diameter $8\frac{1}{4}$ ins.

Lent by Stephen Winkworth, Esq.

A proper understanding of the significance of this little series (Nos. 46-51) and the conclusions that may be drawn from a study of it will be better realised if the descriptions of specimens, with comments, of Nos. 1, 19 and 22 are read in association with it. Nos. 1, 19, 22, 46, 47 and 48 are inscribed with the date marks of various Ming emperors. A study of the descriptions and illustrations of these pieces reveals a remarkable family likeness. In form and proportion the dishes are almost identical and the single exception, No. 47, indicates, in the slightly everted rim a tendency which shows marked development in specimens bearing the mark of the succeeding reign, *e.g.* No. 33. The fine bold drawing of the dragon is noticeable in all while the close similarity in style and the consistent adherence to the conventional form of the monster, indicate that the draughtsmen are all inspired by the same artistic impulse. Resemblances in point of technique are equally striking. Each of these six examples has a markedly convex base (No. 1 shows a little sagging, but this must be purely accidental) ; each has a deep vertical foot,

MING AND CH'ING PORCELAINS

and the base glaze of all except No. 22 is of the slight bluish tint, usually associated with Ming glazes.

The second group in this series—Nos. 49, 50 and 51—exhibits in many respects some striking contrasts in comparison with the first group. Although rather heavy in build the form of the bowls Nos. 50 and 51 is that usually associated with the “*famille verte*.” The drawing of the dragons, an excellent illustration of the tell-tale work of the copyist, is sketchy and very weak in line, and the colour glaze of all, more especially that of No. 50, is paler than that of any in the first group. In both of the bowls dragons with five claws are engraved in the paste, but the potter has carefully avoided colouring the fifth claw of the green dragons—a matter of interesting conjecture, for the bowl on which this deliberate omission appears is far inferior to the other in glaze and general finish. It may be inferred that, having been designed with five-clawed dragons it was originally intended for use in the Imperial household but, when the potting imperfections were observed after the first firing, it was relegated to the second grade, the dragon deprived of one of his claws and the piece put on the market for use by persons of lesser rank. There appears to be no reason to doubt that these bowls belong to the period of their mark.

The dish, No. 49, is more carefully potted but in other respects it exhibits features very similar to those of the bowls, notably in the drawing and type of colour glaze. It has a flat white base, and the calligraphy of the date mark finds its parallel in the marks on blue and white porcelain of the latter part of the K'ang Hsi period.

MING AND CH'ING PORCELAINS

No. 52

Saucer, with rounded sides and everted rim, the centre of the interior decorated with a fish in iron-red, the outer border with four fishes evenly spaced ; foot high inside and sloping inwards ; base definitely convex, the glaze having a greenish-blue tint ; the base inscribed in underglaze blue with the four character mark of Chên Tê in two groups. Diameter 8 ins. The date mark has apparently been covered at some time with a wash of iron-red, but this has been almost entirely removed.

See illustration Plate XVII.

Lent by F. Howard Paget, Esq.

Decoration in iron-red on pieces bearing a Ming mark usually exhibits a tint which can be best described as a deep tomato-red (see above, p. 21). This saucer is an exception. The fish painted on it are definitely pale in tint ; on the other hand the colour has no suggestion of orange in it, a quality which may almost invariably be detected in the iron-red colouring employed by the later Ch'ing potters. The fish are well drawn and are instinct with movement, displaying in the latter respect marked contrast to those of the Yung Chên saucer No. 53. The calligraphy, base glaze, and potting technique are consistent with a Ming attribution.

MING AND CH'ING PORCELAINS

No. 53

Saucer, with rounded sides, the centre of the interior painted in iron red with the circular character Shou (longevity), the underside similarly painted with three fishes equidistant and very carefully drawn; foot shallow with rim rounded; base flat and pure white, inscribed in underglaze blue with the six character date mark of Yung Chêng in two groups. Diameter $6\frac{1}{4}$ ins.

See illustration Plate XVII.

Lent by L. B. Bluet, Esq.

A perfectly potted and highly finished specimen. The drawing of the fish is so exact that one might almost suspect the transfer method and the artist has entirely failed to suggest life and movement. The circular character on the upper side is seen by transmitted light to coincide exactly with the *nien hao* on the base. This saucer is, in short, the work of a highly skilled craftsman rather than the product of an artist.



No. 52



No. 53



No. 54



No. 54

MING AND CH'ING PORCELAINS

No. 54

Bowl, with rounded sides and everted rim, the centre of the inside and the outside decorated with finely drawn fish in iron-red on a white ground ; straight foot with tooled edge ; flat base with glaze considerably pitted ; the base inscribed in underglaze blue with the six character mark of Ch'êng Hua in two groups, loosely written and enclosed by a double circle. Diameter $7\frac{1}{2}$ ins.

See illustration Plate XVII.

Lent by George Eumorfopoulos, Esq.

Realistic and vivid in draughtsmanship ; perfect (save for the base) in technical finish ; with a level, white and glaze-pitted base bearing the carefully, withal somewhat loosely written date mark of Ch'êng Hua—this bowl possesses all the characteristics of a fine K'ang Hsi specimen. The underglaze blue, as well as the calligraphy of the *nien hao*, is identical with that found on a typical blue-and-white bowl of the K'ang Hsi period.

MING AND CH'ING PORCELAINS

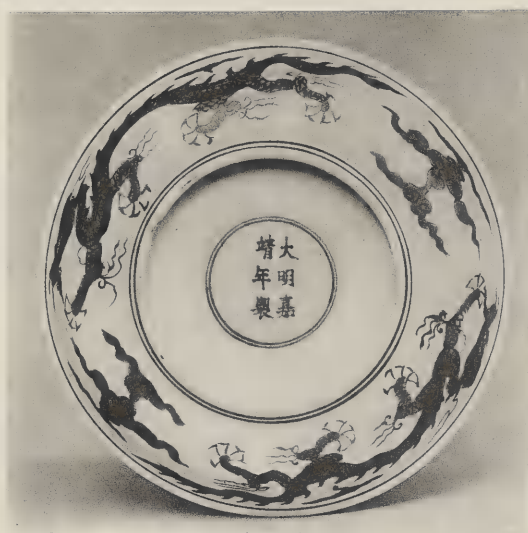
No. 55

Saucer, with rounded sides and everted rim, the interior undecorated, the exterior border painted with two dragons and clouds in deep *rouge de fer*. Foot deep inside, and considerably undercut, the rim showing traces of iron red. Base convex with glaze of bluish tint. Inscribed in underglaze Mohammedan blue with the six character mark of Chia Ching in two groups enclosed by a double circle. Diameter $7\frac{1}{2}$ ins.

See illustration Plate XVIII.

Lent by F. Howard Paget, Esq.

The red of the dragons is exactly similar to that commonly found on polychrome pieces of the period—dark in tint and without a trace of yellow in it. It is interesting to compare the drawing of the dragons with that on the saucers Nos. 47 and 49. Note also the consistent technical features of the type—convex base, deep undercut foot and bluish base glaze.



No. 55



No. 57



No. 56

MING AND CH'ING PORCELAINS

No. 56

Saucer, with rounded sides and slightly everted rim, the interior undecorated, the outer border with floral scrolls thinly drawn in *rouge de fer* of a light, almost orange hue ; foot high inside and sloping inwards, the unglazed rim showing traces of iron oxide ; flat base covered with egg-white glaze, and inscribed with the four character mark of Chêng Tê in two groups enclosed by a double circle. Diameter $6\frac{3}{4}$ ins.

See illustration Plate XVIII.

Lent by F. Howard Paget, Esq.

An interesting example of the copyist's work. The potter has succeeded in reproducing the deep, wedge-shaped and undercut foot and he has made the base slightly convex ; he has failed in everything else. The saucer is very thinly potted, there is no tinge of blue in the glaze, the drawing is weak and uncertain in line, and the writing of the *nien hao* is loose and awkward. Compare the last with that of No. 57.

MING AND CH'ING PORCELAINS

No. 57

Saucer-shaped plate, with rounded sides and everted rim, the inside centre decorated with bird on peach tree in turquoise blue, red, green, yellow, and aubergine enamels, the outer border similarly decorated with birds on branches; foot sloping outwards, edge bevelled, base convex. In this example the glaze on the base is almost precisely similar to that on the rest of the piece, a pure white with no trace of blue. Inscribed in iron-red with the four character mark of Chêng Tê in two groups enclosed by a double circle. Diameter $8\frac{3}{4}$ ins.

See illustration Plate XVIII.

Lent by George Eumorfopoulos, Esq.

This dish is enamelled in five colours—red, green, yellow, aubergine, and turquoise blue. The red, although a little deeper, is of the same tint as that employed in the decoration of No. 52; the yellow and green are dull and slightly muddy and the blue is of the bright turquoise variety occasionally seen on pieces of the Chêng Tê period. This blue is not unknown on Chia Ching specimens and is sometimes found on dishes and cups of rough manufacture whose provenance is probably Swatow and date late Ming; but, in our experience, this particular enamel is not found on pieces emanating from the Imperial kilns later than the sixteenth century.

The drawing on this dish is direct and vigorous and, although the base glaze is almost colourless, the method of manufacture follows in essential detail that of similarly marked pieces attributed to the Ming period.

MING AND CH'ING PORCELAINS

No. 58

Saucer, with rounded sides and everted rim, thin porcelain, the centre of the interior incised with wave pattern on which is painted, in *rouge de fer*, a five-clawed dragon, the exterior border with two similar dragons, the colour in each case being of rather an orange tinge. Low foot, flat base with glaze of slightly bluish tint. Inscribed in underglaze blue with the six character mark of Chia Ching in two groups neatly written and enclosed in a double circle. Diameter $4\frac{3}{4}$ ins.

Lent by F. Howard Paget, Esq.

Hsieh's list (see preface) mentions "porcelain decorated in coral red" and adds "reproduced from old specimens." This saucer might well be one of the pieces referred to. It is in no wise characteristic of the taste of the Yung Chên period but the drawing, glaze-colour (orange red), potting and calligraphy leave no room for doubt that it is a product of the eighteenth century.

MING AND CH'ING PORCELAINS

No. 59

Bowl, with rounded sides and slightly everted rim, unevenly potted ; the exterior decorated in enamels of the "famille verte" with figures on a terrace ; vertical foot with tooled rim, the exposed paste exhibiting traces of ferruginous marking, base convex, with rather uneven bluish-white glaze, inscribed in underglaze blue with the six character mark of Hung Chih in two groups carefully written and enclosed by a double circle. Diameter $7\frac{1}{4}$ ins. The white ground of this piece is "egg white" and singularly pure.

See illustration Plate XIX.

Lent by Charles Russell, Esq.

For comparison of form see No. 5. Many of the earlier yellow glazes were superimposed at a second firing, the original glaze being colourless. It is not improbable that this piece was one which accidentally escaped the second firing and application of the yellow colour and, having been retained for a lengthy period, was decorated with five colour enamels at a much later date. In manner of potting, clay, base, or foot rim, there is nothing in common with "famille verte" specimens of any period, yet the decoration clearly belongs to the latter part of the reign of K'ang Hsi. On the other hand the form and technical features of the piece are, to all intents and purposes, identical with the bowl No. 5, and other specimens bearing the Hung Chih mark, which probably belong to that period. There seems to be no doubt that the date of manufacture of this bowl and the date of its decoration are widely distant.



No. 59

MING AND CH'ING PORCELAINS

No. 60

Saucer-shaped dish with rounded sides and everted rim ; egg-white glaze similar to No. 59, the interior decorated in enamels of the " famille verte " with a lady seated on a rock ; foot fairly deep, sloping inwards and with tooled rim showing faint traces of iron coloration ; base convex with bluish-white glaze of " parchment " texture, inscribed in underglaze blue with the six character mark of Hung Chih in two groups carefully written and enclosed in a double circle. Diameter 8 ins.

Lent by Charles Russell, Esq.

The decoration of this piece is of eighteenth century date or later, but every other feature in it suggests a much earlier origin. See remarks on No. 59.



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